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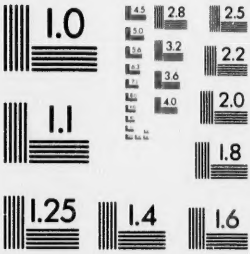

APPLIED IMAGE Inc
1653 East Main Street
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THE KINDERGARTEN DRAWING COURSE

Name

FOR USE IN THE PUBLIC SCHOOLS

PART 1 — PRICE TEN CENTS

TORONTO — SELBY & COMPANY

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Kindergarten & Primary Drawing Cours

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Hints to the Teacher.

It is a common experience that children are fonder of Drawing than of Writing, and therefore they will succeed sooner and more easily in giving expression to their ideas by the former means.

The cultivating of these natural powers added to the training of the eye to discern the beauties in nature and art, make the Kindergarten Drawing one of the most valuable means for the training of children.

In order to give steadiness to the pliable fingers, and to accustom the eye to accuracy, we adopt Friedrich Froebel's plan by providing the child with a chequered copy-book and slate.

Even the simplest outline of an object consists of either straight or curved lines; and in order to train children to good habits while drawing, the foundation should first be laid of an accurate execution of the elements, namely of the lines.

Each square on the slate or book represents the unit of size in this course.

The teacher will observe that every exercise in Vertical Lines should be followed by one in Horizontal Lines, so that the hand may be accustomed to the different positions, and that the pupil may learn the rule *to hold the pencil at right angles with the line to be drawn.* The light must fall from the left side.

At the beginning and on each new combination or design, the Drawing Copy should be taught from the black-board line by line, children and teacher working together. Only one copy should be made on slates. The copies taught thus will be practised in the books.

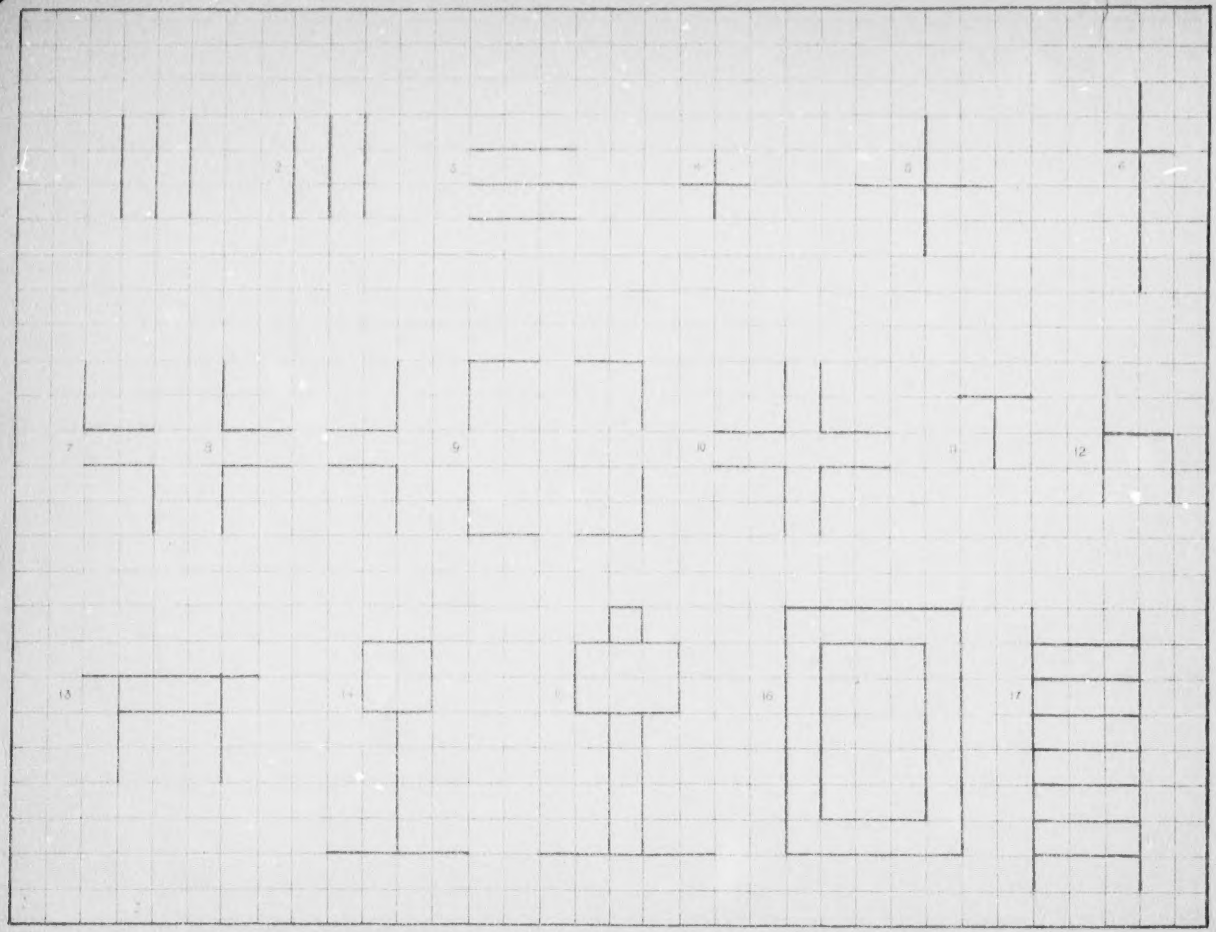
Every exercise in step patterns should begin first from the *left*-hand top corner, and be then reversed, beginning at the *right*-hand top corner. New designs can be formed by increasing the number of lines. Exercises in counting and measuring are afforded by almost every design. In some patterns only a portion of the design could be given, which can be continued as far as space will allow. The child should be led to invent the next design from the previous one. Many intermediate forms are purposely left out in order to leave scope for invention.

In some designs there is only an indication of the elements of more complicated forms, which may be filled in and made prettier. Others can be enlarged or reduced.

The child should learn to combine, invent, and change the forms, also to use the ruler and the inch-measure; in all cases he must count the number of squares in order to find the distance and proportion, so that when he arrives at Freehand and Map Drawing, the eye and hand may be prepared.

This *Course of Drawing* will show how much can be done by small means, how, by progressive exercises, new combinations and varieties appear. It is necessary therefore to go slowly at the beginning, and let the child become very familiar with his material.

Our wish is, that by means of these books children should find pleasnre in Inventive Drawing; that it may cultivate the sense of the beautiful, and that it may guide them later on in their more advanced studies and in their daily avocations.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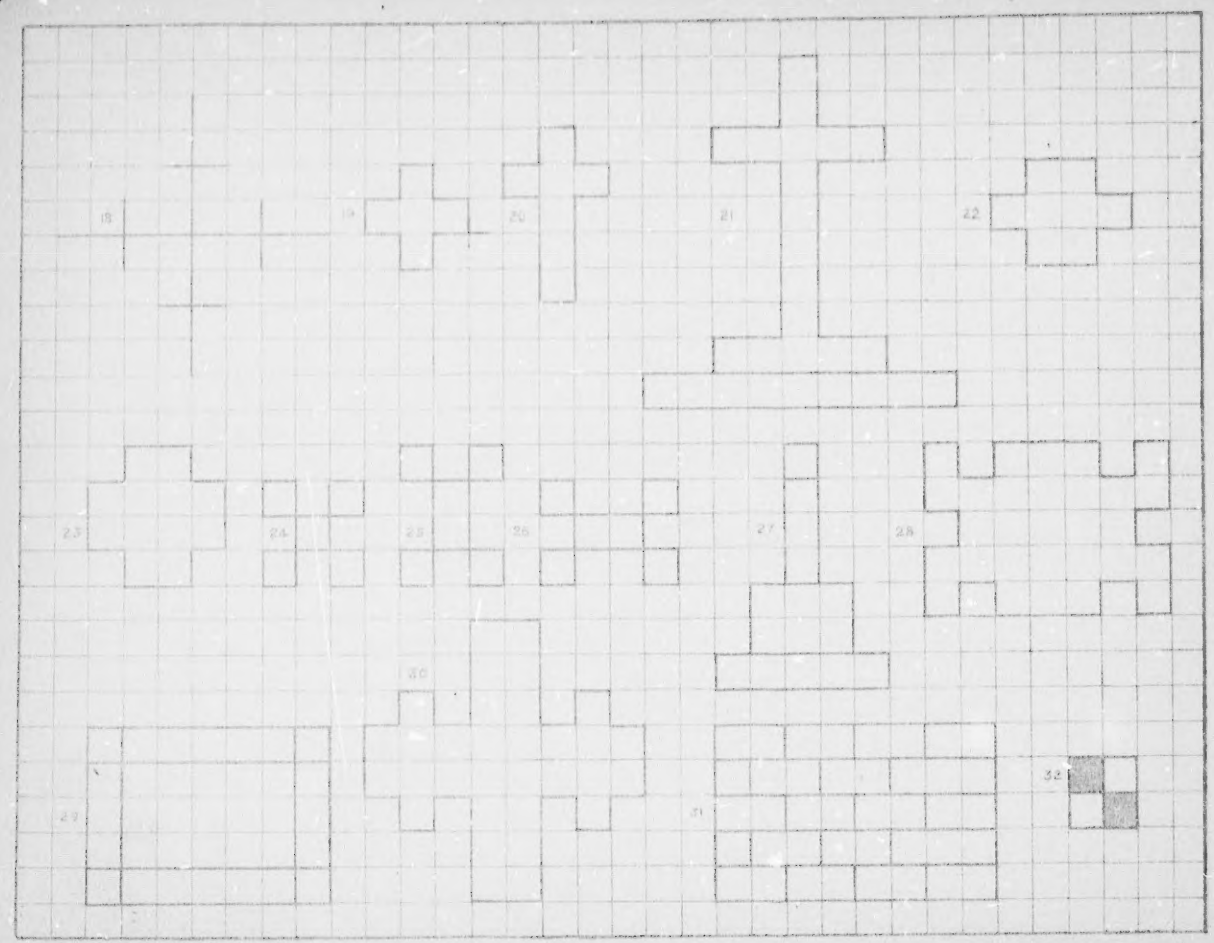
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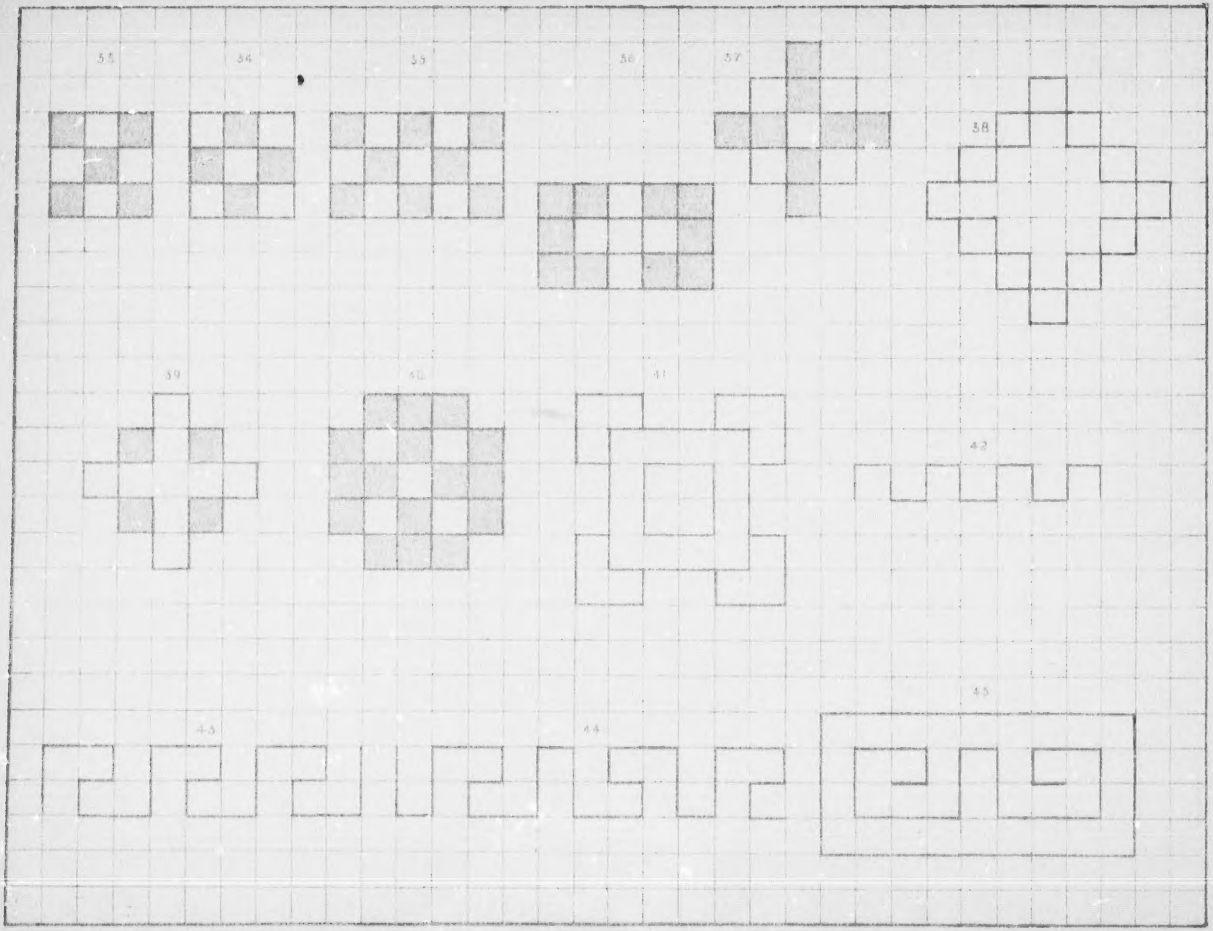
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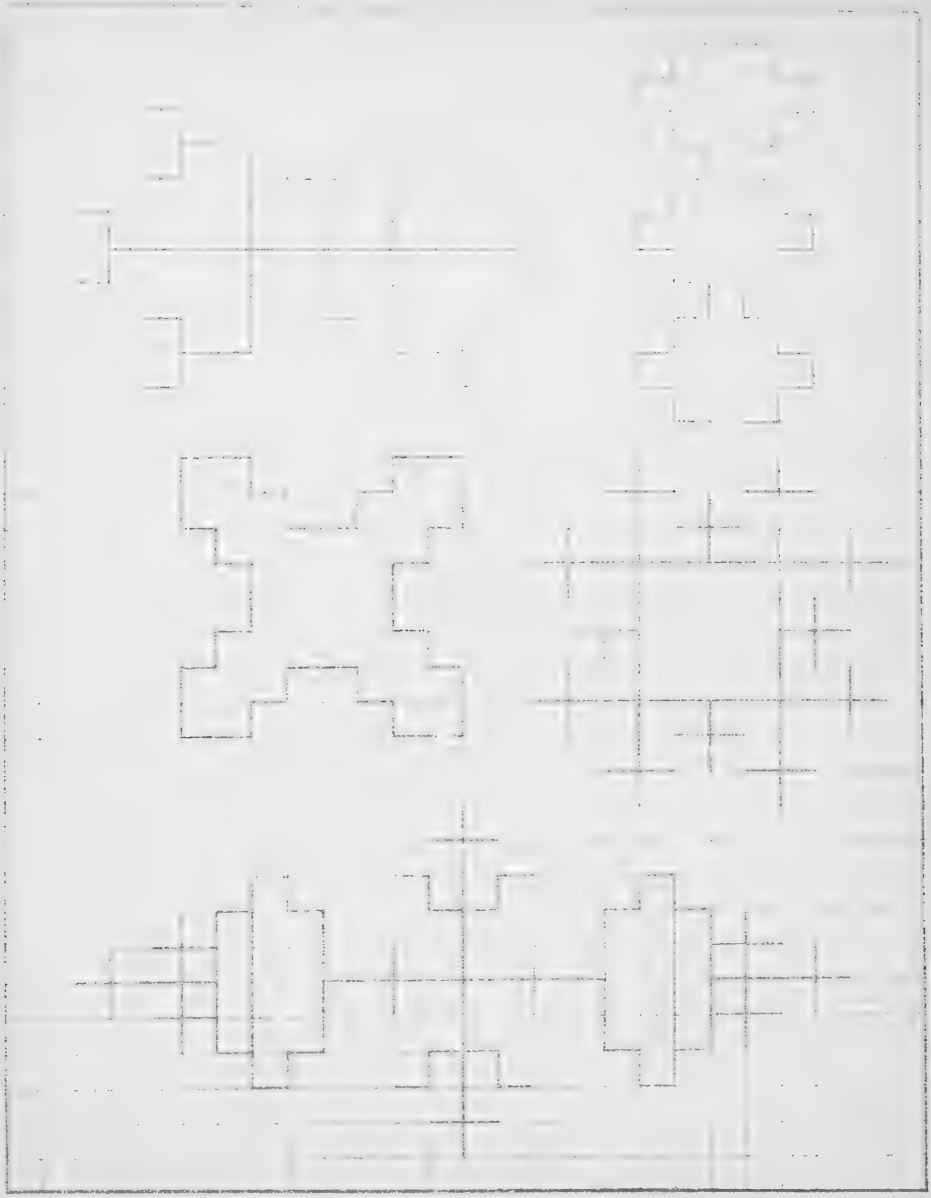

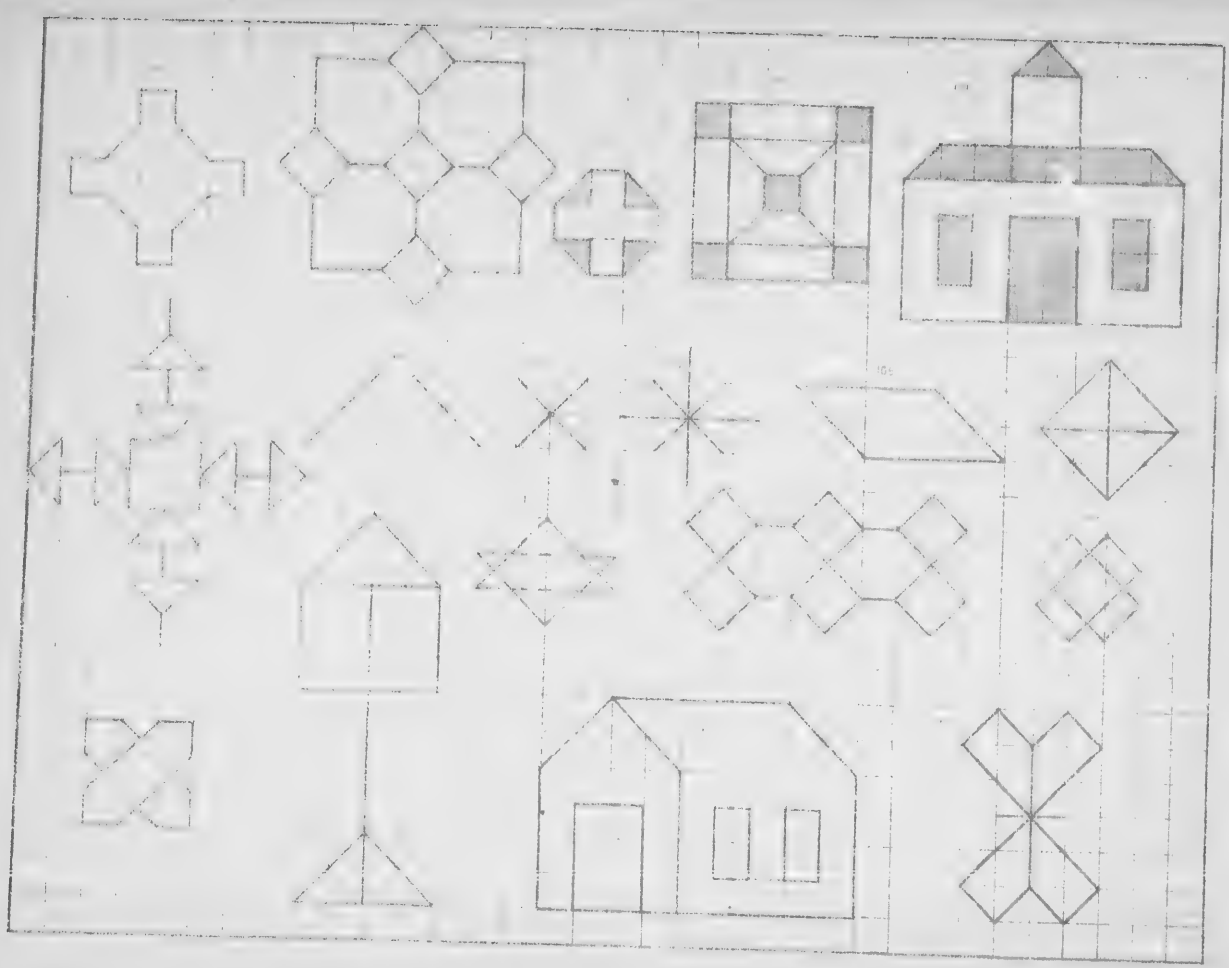

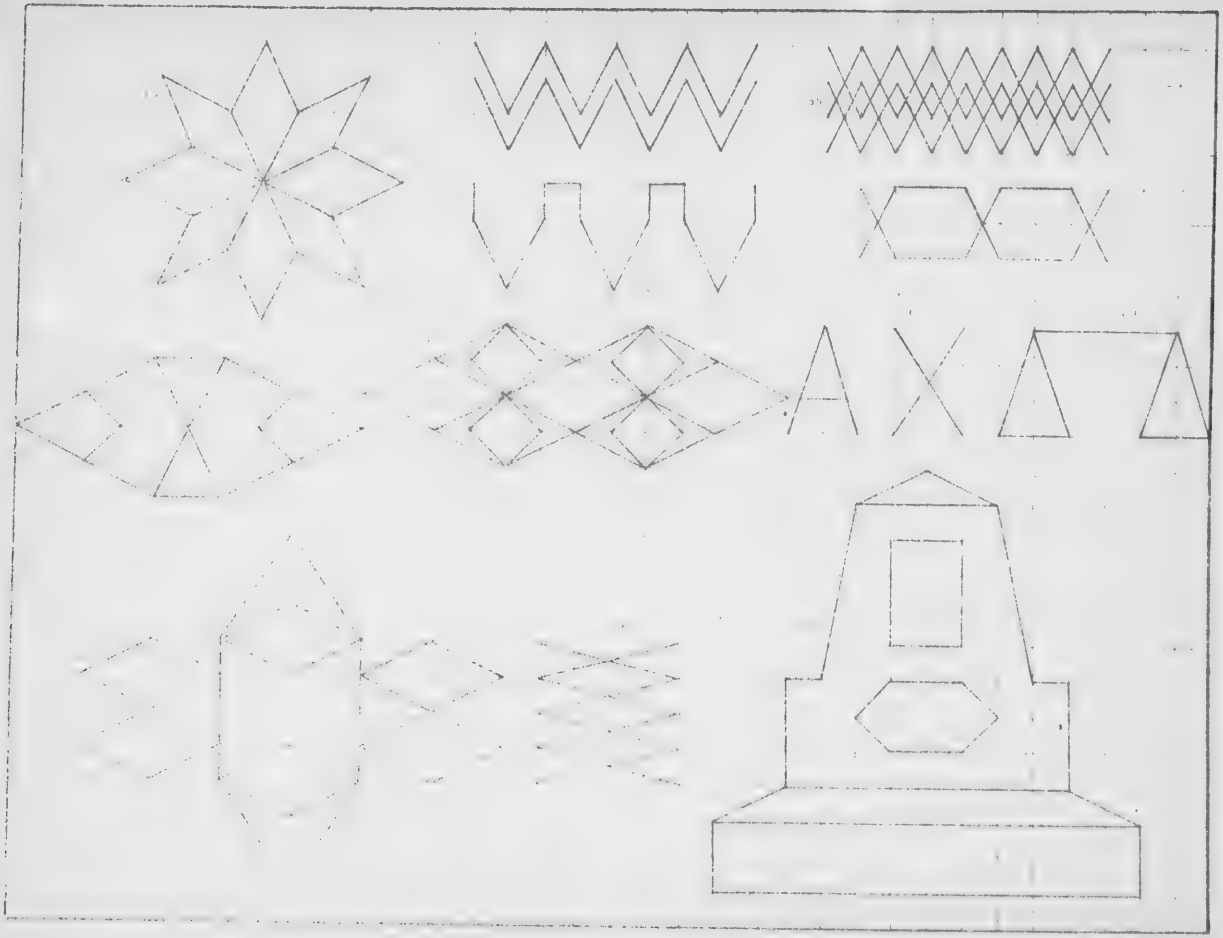

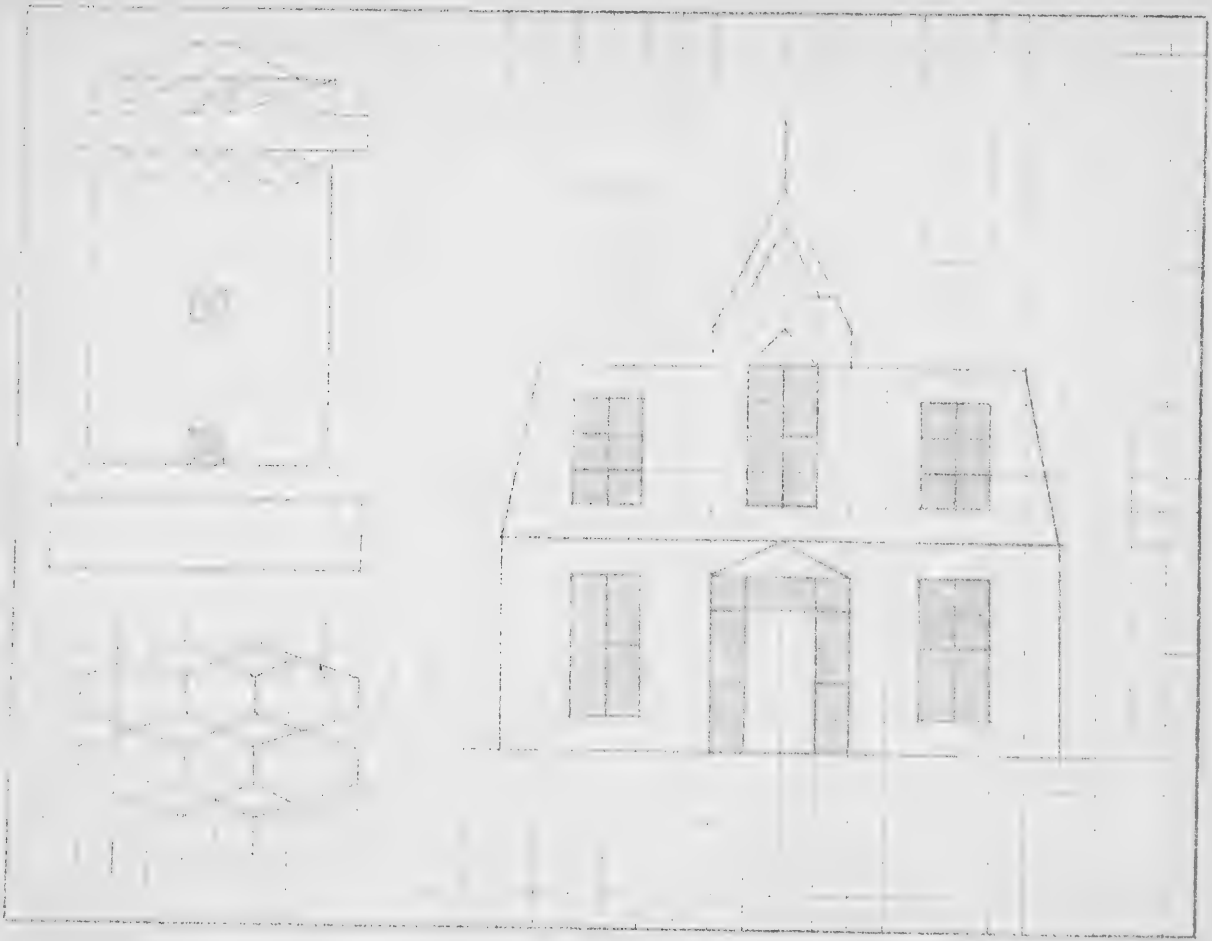

Drawing is one of the most efficacious means of Education, and is of the deepest importance, especially for childhood.—FROEBEL.

A recognition of the importance of Drawing in practical life is the moving cause of the endeavors made at the present day to reform this branch of education, endeavours which concentrate chiefly around two points, the introduction of drawing into all schools, *and into all their classes*, and the raising of Drawing to be a real subject of teaching; the obtaining of a method answering to the requirements of modern pedagogy. "The necessity of seeking the first elements of drawing was demonstrated by Pestalozzi." "Froebel sought the first elements of drawing and found them."

But drawing has hitherto been taught almost exclusively by artists; who, if they knew Pestalozzi or Froebel at all, only knew them by name so that the ideas of these two masters of pedagogy have never been carried out or at least have only been turned to account in the Kindergarten.

The Designer of this Drawing Course, while incorporating the Froebelian principles has had chiefly in view the wants of the children from 5 to 8 years of age, and the necessity of a drawing book which *would not require in the teacher much previous preparation*, THUS FOR THE FIRST TIME MAKING IT POSSIBLE FOR DRAWING TO BE TAUGHT IN EVERY SCHOOL.

He believes that the advantages of the system may be succinctly stated:—I. The hand and the eye are gradually but surely trained to appreciate the *sizes* and *distances* of objects, and then to represent them with fidelity by drawing. II. By the observation of symmetrically arranged figures, the sentiment or feeling of *Beauty* becomes developed in the mind of a child, laying a foundation on which he may afterwards build a correct taste in all matters relating to form and outline. III. There is opened a wide field for for the instinct for drawing and construction, so natural in a child; extending and strengthening his power of imitation, and preserving him from weariness and disgust by the INFINITE VARIETY OF OBJECTS PRESENTED. IV. By means of this kind of drawing, the child acquires certain conceptions of geometrical forms, which are likely to be serviceable to him afterwards in school and in private life; such, for instance, as true ideas or notions of right lines, right angles, acute and obtuse angles, perpendicular and horizontal lines, diagonal and parallel lines, squares, rhomboids, triangles, pentagons, octagons, &c.

As the first attempts will naturally be imperfect, it may be remarked that the Teacher should discourage the use of *India Rubber*. By attention and application, the child will learn to perform the task set before him, and will soon be able to avoid such mode of hiding faults as is implied by rubbing out. It is better to leave some of the defects uncorrected, than to indulge the youthful draughtsman in a belief that an easy mode exists of getting rid of his own carelessness or want of skill.